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THE FEBRUARY BURLINGTON.

A color plate, showing two Chia
Ching bowls, faces the first article,
"The Literature of Chinese Pottery,"
by Bernard Rackham, in the February
number of the Burlington Magazine.
These bowls are fine examples of the
late Ming dynasty, enameled porce-
lain, and aptly illustrate Mr. Rachman's
interesting article. The exhaustive
treatise on the art of the Chinese potter
by R. L. Hobson, B.A. (Cassell), 1915,
is dealt with in this "brief survey and
review," which also contains an ac-
count of the work of earlier writers
on the same subject, from the "Lettres
Edifiantes" of the Jesuit missionary,
Pere d'Entrecolles (1712-1722), down
to Mr. Hobson's immediate predeces-
sors.

"Shakespearian Dress Notes," by F.
M. Kelly, in which he discourses agree-
ably, albeit learnedly, on "Things" such
as "cuffs and farthingales," is most
readable, and decidedly illuminating.
The accompanying illustrations from
celebrated portraits of the period en-
hance the value of these notes.

Sir Lionel Cust continues his ad-
mirable "Notes on Pictures and Works
of Art in the Royal Collections," in his
second article on the Gobelin Tapes-
tries, illustrated by two plates repro-
ducing tapestries at Windsor Castle.
The exhibition at the Burlington Fine
Arts Club of the works of Alexander
Cozens is the theme of Archibald G. B.
Russell's article on this XVIII century
artist. The number closes with a de-
lightfully illustrated article "On Some
Unpublished North Italian Pictures,"
by Tancred Borenius. The Burlington
may be had of the American agent,
James B. Townsend, 15 E. 40 St.

Max Klinger's Etchings at Library.

On Mar. 12 the prints division of the N. Y.
Public Library will open, in the Stuart Gal-
lery in the Library Building, an exhibition
of etchings by Max Klinger. His work on
copper is little known here, the only other
exhibition having been held over a dozen
years ago. The present exhibition consists of
etchings, and of some reproductions of etch-
ings and drawings, mainly the property of
Miss M. H. Carter, and will continue until
Mar. 26

A SIGNIFICANT SALE.

The final session of the sale by the
American Art Association of the mod-
ern American pictures owned by Dr.
Alexander Humphreys at the Plaza
last week, finished too late at night,
and in the week, for more than hasty
record to be made in last week's Art
News.

It was in its results the most sig-
nificant and encouraging sale of Ameri-
can pictures ever held, and lovers of
American painting, and believers in its
future should take heart and congratu-
late themselves and fellows on the in-
terest shown and the high figures ob-
tained for the works, not only of such
acknowledged masters, dead and living,
as Wyant, Inness, Martin, Homer,
Blakelock, Murphy and Fuller, but of
other men who have come up and are
growing in public favor all the time.

The fact, as stated last week, that the
average, and this with not an over suc-
cessful result at the first of the two
sessions of the sale, as the works offered
were not of the first quality throughout
—of the entire sale was almost double
those of the noted Thomas B. Clarke
sale of 1899 and the two W. T. Evans
sales of respectively 1900 and 1913,
proves conclusively that modern Ameri-
can pictures are a splendid investment,
if bought with discretion, and that
American art has at last "come into its
own" in its native land. Will not some
of our most prominent collectors of for-
eign pictures take notice?

NOT THE SECOND HIGH PRICE.

Through unavoidable haste in the
preparation of the introduction to the
story of the second session of the re-
markable sale of Dr. Humphrey's mod-
ern American pictures at the Plaza last
week, it was stated that the \$15,600,
paid for the late George Fuller's "Girl
with Turkeys" by the Messrs. Vose of
Boston, acting for the Worcester Mu-
seum, was "the second highest price"
ever paid at auction for a modern
American picture, the highest having
been the \$16,000 paid for an Inness
landscape at the first Combination pic-
ture sale at the Plaza this season.

The writer failed to recall at the
time he composed his story, that Blake-
lock's "Silver Moonlight" brought \$20,-
000 from the Toledo Museum at the
Catholina Lambert Plaza sale last sea-
son, and that an Inness landscape was
sold for \$25,000 at the Borden sale four
years ago. So the Fuller canvas
brought the fourth, and not the second
highest price for an American picture
at auction, and the fifth for any Ameri-
can picture, as Mr. Thomas B. Clarke
paid \$18,000 for the Vaughan portrait
of Washington by Gilbert Stuart at a
Phila. sale a few years ago.

Chicago Etchers Bulletin.

The Seventh Annual Bulletin for 1916,
of the Chicago Society of Etchers, which
the society issues to its associate members,
is a book on the subject of The Etching of
Contemporary Life, written by Frank
Weitenkampf, chief of the print depart-
ment of the New York Public Library, and
includes a signed etching by Ernest D.
Roth of New York. This plate was se-
lected by the board from eighteen entries,
270 prints made and the plate destroyed.
Mr. Roth was also awarded a prize of fifty
dollars offered by an associate to the suc-
cessful competitor

THAT JOURNALISTS JURY.

Should a Critic Criticise?

The ART NEWS has been requested to
note that Mr. Frederick W. Eddy, art critic
of the N. Y. World, who, it is informed was
invited to serve with his fellow art critics
and writers of the N. Y. dailies and the
ART NEWS, on a Jury to award the prize of
\$200 offered by Mr. Alexander M. Hudnut
for the best work in the current display at
the National Arts Club—which prize Mr.
Hudnut has withdrawn, because dissatis-
fied with the jury's decision—but who de-
clined to serve, as was his privilege, had the
following to say, under his signature, in
his Sunday column in the World, Feb. 4
last:

"For the second time this season the society chose
to 'pass the buck' of prize award to the newspapers.
Writers of contrasting competency yielded to the
vanity of jury service. Those without ideas felt
bound to stand out against the opinions of the com-
petent and the jury was floundering when a writer
who had refused to serve pointed to a picture he
declared to be the best, and the jury compromised
its differences by following that advice. In this
way the prize of \$200 given by Alexander M. Hudnut
fell to Sidney Dale Shaw for 'Snowy Roofs,' a worthy
bit of work whose title is descriptive."

"At the former exhibition of the society this sea-
son the award was determined in much the same
fashion by a newspaper jury. Mr. Hudnut, the donor,
was reported at that time as saying that he was
willing to continue the prize, but not to leave the
award to such a jury. There is a suspicion that in
bringing together worse judges than the first for this
exhibition, the management picked out an ill assorted
and ridiculous jury, thus intending to enlist the so-
ciety in the growing movement for the abolition of
all art juries by laughing them out of countenance."

It seems to the ART NEWS that in the
above comment Mr. Eddy not only com-
mitted a breach of journalistic custom and
etiquette in publicly adversely criticising his
fellows, most unjustly accused some of
them, at least, of incompetency, and did
not take the trouble to inform himself as
to the facts in the case, before making his
infra dig and unfair attack.

The ART NEWS representative, with his
fellows on the aforesaid jury, certainly did
not accept such jury service from any mo-
tive of "vanity." All the jurors were, as
Mr. Eddy must know, exceedingly occu-
pied and tired from a flood of press ex-
hibition views at the time, and those who
made time to serve, did so at much personal
inconvenience and out of courtesy to the
officers of the Watercolor Society. There
surely could have been no "vanity"
motive in taking needed time from other
work, to discuss and examine works favored
by this or that jury member, and to en-
deavor to arrive at a just decision.

And further, now that Mr. Eddy has seen
fit to make his attack—for up till now no
member of the much criticised jury has
thought it seemly to disclose the actual
happenings in the jury meeting, the ART
NEWS feels at liberty to state that Mr.
Eddy's assertion that "A writer who had
refused to serve, pointed to a picture he
declared to be the best, and the jury com-
promised its differences by following that
advice," is not in accordance with the facts.

The picture to which the prize was
awarded was chosen by a well known and
able woman art writer, and her choice was
concurred in by the other woman member
of the jury. The four jurymen chose and
voted for another work. (They were all
writers of, at least, as much "competency"
as Mr. Eddy, although "comparisons are
odious.") After the award had been made a
fifth man—who had declined to serve when
invited, was requested by the older woman
member of the jury to vote, and on his con-
sent, (for motives best known to himself),
the same woman critic requested a recon-
sideration of the award, to which request,
as a courtesy, the four men consented.
The man who had declined to serve, only
to serve, then voted with the two women
for the first woman's choice, and to the
surprise of the three older men, the fourth
and youngest of the quartette—presumably
on the idea of "Place aux dames," changed
his vote. This made four to three, and so
the award went to a picture whose
choice has been universally condemned,
and which choice has caused Mr. Hudnut
to withdraw his prize, although the Society
has given the money to the artist. (The
picture is not a bad one—only it was not
considered in the prize winning class by
the four men on the first vote.)

These are the facts in the case and it
would seem, on their presentment, that an
apology is due from Mr. Eddy to his fellow
art critics and writers for his unjust criti-
cism and unfounded statements.

Mme. Auguste Rodin.

Mme. Auguste Rodin, wife of the sculp-
tor. Mme. Rodin, whose maiden name was
Rose Beurre, and who was married to him
on Jan. 29 last, died last week at Meudon,
near Paris.

The marriage of Auguste Rodin and Miss
Fose Beurre last January was a surprise,
as it followed a published story that the
sculptor, who is seventy-six years old, was
seriously ill. Rodin was married for the
first time when he was twenty-three years
old. His first wife acted as his model.

OBITUARY

Carolus Duran.

Emile Auguste Carolus Duran, who, like
Rodin, often called "the grand old French
sculptor," was dubbed "the grand old French
painter," died in Paris on Sunday last,
aged 80.

The dead artist was born in Lille,
France, and was the son of a small horse
dealer named Durand. He changed his
name to Duran, owing to the many families
of the former name in that section of
France. When a youth he was a pupil of
Souchen, director of the Lille Municipal
schools; later he went to Paris, where he
studied under the best masters, and then
toured France and Italy, painting all the
time. He made his first real reputation
with his famous portrait of the actress,
Croisette, (whose sister he married), on
horseback on a summer sea beach. Mme.
Croisette was the wife of the banker, Louis
Stern. Then followed a long series of
notable portraits—the most famed of which
were those of "Pope Pius IX," "Emile
Gerardin," "Queen Maria Pia of Portugal,"
the "Countess de Pourtales," "Countess of
Warwick," "Countess of Vandal," "Princess
de Wagram," and "Duchess of Marlbor-
ough."

He painted during several visits to
America, the portraits of a number of
women, prominent in the society of the
day, notably those of Mrs. William Astor
and Mrs. John Astor, and was the first of
the long line of modern foreign portrait
painters to reap a harvest from his portrait
painting in this country.

Carolus Duran also painted many figure
works, notably "Victim of an Assassina-
tion," "St. Francis of Assisi," "La Dame
au Gant," (in the Luxembourg), "A Future
Doge," and "A Vision." He was a strong
and correct draftsman, a brilliant colorist
and most dexterous with his brush.

Possessed of a forceful personality he
was a successful teacher and a marked fig-
ure in Parisian society, where his ardent
temperament led him into many quarrels
and several duels. He was a fine fencer and
boxer and a good horseman. He also wrote
vigorously under the name of "Charles
Duran," and published a novel and a num-
ber of short stories. Among his American
pupils the most prominent are John Sar-
gent, Carroll Beckwith, Alex. and Birge
Harrison and Will H. Low, who have all
done their master great honor.

Carolus Duran refused to countenance
illusions concerning his art "Imagination
is a fool," he once said, "Paint from life.
There is nothing as beautiful as Nature."

Honors were heaped upon him. He was
a Grand Officer of the Legion of Honor,
and a member of the Institute, a Chevalier
of the Order of Leopold, Grand Officer of
the Order of St. Maurice and Lazare, Com-
mander of the Order of Charles III, Com-
mander of the Order of Christ of Portugal,
Honorary President of the Society of Beaux
Arts, and Director of the Academy in
Rome, and had Salon first class medals in
1866, '69 and '70, a second class medal in
'78, and received the medal of honor in
1879.

Amedee Joullin.

Amedee Joullin, one of the most noted
of California artists, died at his home in
San Francisco, in which city he was born
in 1862, after six weeks of illness, Feb. 3.
He was 55 years old, and a native of San
Francisco.

The decedent was best known through
his Indian paintings, done largely in New
Mexico. He made his first art studies in
San Francisco under Jules Tavernier, later
going to Paris to the Julian Academy under
Bougereau and Jules Lefebvre. He twice
exhibited at the Paris Salon and was twice
decorated by the Academy of France, which
destowed upon him the Palms of the
Academy and the Office of the Academy.

He had been actively at work until his
final illness came upon him, lately devoting
most of his time to pictures of the sand
dunes of San Mateo county and Cala. land-
scape.

He is survived by a widow, Mrs. Lucile
Joullin, also an artist, and one son, Emile
Joullin, a violinist.

Richard Marston.

Richard Marston, dean of American
Scenic Artists, died suddenly, of heart
disease, at his N. Y. residence, Feb. 16,
aged seventy-five. He had been ill only two
days. Mr. Marston produced the scenery
for the original production of "The Black
Crook," "The Two Orphans," and num-
erous other plays, and of late years was
engaged in work for the firm of Dodge &
Castle, scenic painters, at . . . 241 West
Sixty-second St., where he designed the
scenes for many of the largest theatrical
productions in the country.

He was born in England, the son of
Henry Marston, actor and theatrical direc-
tor, came to the U. S. fifty years ago and
became associated with Lester Wallack
and A. M. Palmer.